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2016/03



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编者按:“新潮演剧”是发生于清末民初的重要戏剧文化现象。本刊曾于2010年第3期发表《清末民初的新潮演剧(笔读)》等相关研究成果,受到了学界欢迎。本期再辟专栏,期对此项研究略尽推进之力。

❁ 清末社会表演与新潮演剧关系研究 ❁

■ 袁国兴

内容摘要:清末民初新潮演剧与清中叶以降逐渐涌起的中国文化史上第二次演剧高峰出现有直接关系。演剧的舆情争议指向、市场化演剧机制的形成、跨界表演时尚等,直接催生了新潮演剧的兴起。新潮演剧接纳了新的演剧意识,探寻了趋时的表演经验,使其成为了探索中国近现代戏剧意识蜕变的绝佳个案。

关键词:清末民初 社会表演 新潮演剧

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)03-0004-10

Title: On the Relation between Social Performance of the Late Qing Dynasty and the New Theatrical Trend

Author: Yuan Guoxing

Abstract: The new-trend theatre of the late Qing Dynasty and the early Republic period was directly related to the second theatrical wave in Chinese cultural history which rose gradually in the latter half of the Qing Dynasty. The rise of new-trend theatre was a direct result of an orientation towards public controversies, the formation of market mechanism in theatre, and the fashion of boundary-crossing shows. By absorbing new theatrical ideas and trendy acting skills, new-trend theatre became a paradigm for the exploration of modern China's transformation of dramatic notions.

Key Words: Late Qing Dynasty and the early Republic period; social performance; new-trend theatre

 新潮演剧与杂糅 

■ (加拿大)刘思远

内容摘要: 本文综合运用霍米·巴巴和米哈伊尔·巴赫金的杂糅理论以及殖民地摩登和杂糅周期学说,从杂糅的角度探讨清末民初新潮演剧。考察重点包括:新潮演剧与全球殖民主义进程,新潮演剧与其“多亲”的关系,新潮演剧的杂糅过程,新潮演剧的文本、翻译和表演杂糅性,以及这些杂糅性对话剧起源叙事和话剧史研究的影响。

关键词: 新潮演剧 杂糅 殖民地摩登 杂糅周期 叙事

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)03-0014-10

Title: New-Trend Theatre and Hybridity

Author: Liu Siyuan

Abstract: This paper discusses the new-trend theatre of the late Qing Dynasty and the early Republic period from the perspective of hybridity. It integrates Homi K. Bhabha's and Mikhail Bakhtin's theories of hybridity and the conceptions of colonial modernity and the hybridity cycle. The research focuses on the relation between new-trend theatre and the global process of colonization, the relation between new-trend theatre and its "multi-parents", the hybridity process of new-trend theatre, the hybridity of the text, translation and acting of new-trend theatre, and the influence of the hybridity on the narrative and origin of modern drama as well as the studies of the history of modern drama.

Key Words: new-trend theatre; hybridity; colonial modernity; hybridity cycle; narrative

性别表演:新潮演剧中的男扮女装

■ 胡志毅

内容摘要: 论文从性别神话、卡米拉·帕格丽亚“性面具”和荣格的“两性同体”以及朱迪斯·巴特勒的性别表演理论,来研究新潮演剧中男扮女装。具体论述了李叔同、欧阳予倩、马绛士的男扮女装,追溯了中国古代和日本新派剧性别表演的渊源,进而分析洪深废除“男扮女装”的“社会政治意义”。同时指出在洪深之后,男扮女装并没有“寿终正寝”。

关键词: 性别表演 新潮演剧 男扮女装

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)03-0024-07

Title: Gender Performativity: the Cross-dressing of Male Actors in the New-Trend Theatre

Author: Hu Zhiyi

Abstract: This paper discusses cross-dressing of male actors in new-trend theatre from the perspective of gender mythology, Camelli Paglia's "sex personae", Jung's "hermaphroditism" and Judith Butler's theory of gender performativity. It analyzes the cross-dressing performers Li Shutong, Ouyang Yuqian and Ma Jiangshi, as well as the tradition in traditional Chinese opera and Japanese New School Drama. It goes on to interpret the "social and political significance" of Hong Shen's abolition of the "cross-dressing" and how male cross-dressing did not "come to an end" even after Hong Shen had abolished it.

Key Words: gender performativity; new-trend theatre; cross-dressing of male actors

“西潮东渐”与“守正创新”

——对近十年外国戏剧引进潮的思考

■ 徐 健

内容摘要:近十年,外国戏剧来华演出的数量逐年增多,规模日益壮大,渐成潮流之势。这些演出不仅让国内戏剧从业者、观众看到了国外戏剧实践的最新成果、探索高度,拓展了他们的审美视野和艺术观念,同时也引发了业内和媒体的广泛关注,形成了具有“现象级”意味的文化景观。不同于新时期之初的戏剧“西潮”,此次外国戏剧引进潮的出现呼应了中国当代话剧发展的现实诉求,在引进方式、引进主体、社会影响上,体现了中外戏剧交流的新特点、新趋势;同时,也从舞台表演、戏剧生态、体制机制等方面,给中国话剧留下了宝贵的启示。

关键词:西潮东渐 外国戏剧 话剧

中图分类号:J80 **文献标识码:**A **文章编号:**0257-943X(2016)03-0031-10

Title: The “Western Trend in China” and “Perseverance and Creativity”: on the Trend of Foreign Theatrical Productions in China within the Last Ten Years

Author: Xu Jian

Abstract: In the last ten years, there has been an annual increase in the number of foreign theatrical productions staged in China. On one hand, through the productions, Chinese professionals and audience have access to the newest and highest achievements of foreign theatrical practices. These productions have broadened the aesthetic horizons of the professionals and the audiences alike. On the other hand, the productions have caught the attention of the media and become a “sensational” cultural spectacle. Unlike the former “western trend” of drama at the beginning of the new era, this current trend of the introduction of foreign theatrical productions is responding to the developmental need of Chinese modern drama. The mode, agent and social influence of the introduction have demonstrated new characteristics and new trends in the exchange between Chinese and foreign theatre. The imported productions also provide inspirations for Chinese modern drama in terms of stage performance, dramatic ecology and management systems.

Key Words: western trend in China; foreign drama; modern Chinese drama

文化危机与人性困局

——邹静之话剧作品的人文解读

■ 罗馨儿

内容摘要: 编剧邹静之的话剧剧作中,作者特质和文脉风格与他的其他文体的作品是一脉相承、互为映衬的,整体上都是在描绘着处于后现代文化力场里的传统文化形态。本文以邹静之作者身份特点中的“文化”与“人性”为切入点,通过分析邹静之的四部话剧作品,以及这些作品在主题层面的危机与重建、在人物形象层面的欲望与行为、在文学性层面的结构手法与感悟哲思,解读邹静之剧作文本中内在一致的特有内涵,以及它们在当代戏剧舞台上所体现的文化价值。

关键词: 邹静之 文化人格 形象体系 文学性

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)03-0041-09

Title: The Crisis of Culture and the Predicament of Humanity — Humane Analysis on Dramatic Works of Zou Jingzhi

Author: Luo Xin'er

Abstract: Zou Jingzhi's dramatic works are closely connected with his other literary works, sharing his characteristics and the writing style. These works try to express traditional culture within the magnetic field of post-modernism. This article uses the humanity and culture and personal characteristics of Zou Jingzhi as an entry point. Analyzing crisis, reestablishment, character desire and activity, structure, methodology and philosophy, this article focuses on four of Zou Jingzhi's dramatic works and analyzes the specific connotation and cultural value of the contemporary drama of Zou Jingzhi.

Key Words: Zou Jingzhi; cultural personality; figures system; literariness

“独异个人”与“庸众”的恋情

——《恋爱的犀牛》的“刻奇先锋主义”

■ 梁艳

内容摘要: 孟京辉一向以先锋艺术著称,“先锋”就意味着“探索”“独异”“个人”。但是,他的《恋爱的犀牛》问世以后,却不断地受到了质疑:这到底还算不算先锋艺术,是不是实验戏剧?因为它居然那么被观众追捧、十几年连续在舞台上演,分明已经是一种“商业性”的代表,这还有“先锋性”可言吗?其实,在艺术上孟京辉不断将先锋性用更加有意味的形式表现了出来,《恋爱的犀牛》的故事类型虽然是最“大众”的爱情故事,但是表现的不是完全意义上的爱情,更多的是人的生命的欠缺和追寻。在这里,商业趣味不但没有代替了艺术性,反而帮助他发展和超越了早期创作的先锋意识。这是一种“刻奇先锋主义”,是一场“独异个人”与“庸众”的恋情。

关键词: 先锋艺术 商业性 《恋爱的犀牛》 “刻奇先锋主义”

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)03-0050-09

Title: Love between the “Unique Individual” and the “Vulgar Mass”: the Kitsch Avant — Gardism in *Rhinoceros in Love*

Author: Liang Yan

Abstract: Meng Jinghui is well known as an avant-garde artist. Avant-gardism generally refers to “exploration”, “uniqueness” and “individual”, but Meng’s *Rhinoceros in Love* has been questioned ever since its premiere. It is unclear whether this production is avant-garde or experimental, for it has always been popular among enormous audiences and has been on stage for more than ten years, which are generally signs of “commercial” rather than “avant-garde” art. In truth, Meng Jinghui was trying to express avant-gardism with forms of manifold meanings. Though the plot of *Rhinoceros in Love* is one of the most “popular” love stories, the theme of the play is not love, but the defect and pursuit of human life. This play, the commercial concern, far from replacing artistic taste, helped Meng develop and go beyond the avant-garde notions from his early works. This play explores both “kitsch avant-gardism”, and the love affair between the “unique individual” and the “vulgar mass”.

Key Words: avant-garde; commercial; *Rhinoceros in Love*; “kitsch avant-gardism”

论析黄媛介评《意中缘》传奇

■ 王馨蔓

内容摘要: 李渔的《意中缘》传奇写成之后,一位女读者黄媛介为之作序并加以评点。其评点以“情文兼妙”四字点睛,艺术角度上的理解集中于剧作曲白文词语言生动处、情节关目有趣处、人物形象刻画精彩处,其中尤以指出剧作人物的命运安排依其性格而定的创作规律为上;人生角度的解读则结合自己阅读时的心理体验和亲身经历观照自我、发现自我、欣赏自我,代表了女性读者在戏曲接受与戏曲批评上的独特视角与标准。这些简短精炼的评语系作者李渔、剧中人林天素与杨云友、读者黄媛介于一线,统戏剧作品、批评接受于一体,成为了明清戏曲批评的重要组成。

关键词: 黄媛介 《意中缘》 戏曲批评 戏曲接受

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)03-0059-08

Title: On Huang Yuanjie's Criticism of Li Yu's *Yizhongyuan*

Author: Wang Xinman

Abstract: Li Yu's romantic play *Yizhongyuan* comes prefaced and commented on by a special woman reader of his, Huang Yuanjie. Huang's comments contained her understanding of dramatic art and discussed the dramatic language, plots, structure and characters, bridging the readers with the playwright and his work. However, Huang also shared interpretations based on her personal attitudes and experiences. From the perspective of the reading experience and referring to her own life experiences, she attempted to reflect on and discover the self and self appreciation, making Huang's criticism a unique proportion in the corpus of the Ming and Qing dramatic criticism.

Key Words: Huang Yuanjie; *Yizhongyuan*; dramatic criticism; dramatic reception

徐大椿的度曲字面口法论

■ 李 昂

内容摘要: 徐大椿的度曲理论是以口法论为核心的。他的度曲口法总结起来可以分为关于字面的口法和关于行腔的口法两大方面。字面口法着眼于如何通过运用准确的口法把一个字字音唱得清晰准确。字面口法由出声口法、转声口法、收声口法组成。他指出字面口法要抓住和贯彻五音四呼这一关键,出声阶段要做到发声位置和口形方面的清晰准确,在转声阶段要做到口形守之不失,而在收声阶段要加意扣住,正确归韵。

关键词: 徐大椿 度曲 口法

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)03-0067-07

Title: On Xu Dachun's Vocalism of the Words

Author: Li Ang

Abstract: As the most important *kunqu* composer, after Wei Liangfu and Shen Chongsui, Xu Dachun had his own theory of composing, centering on vocalism. His vocalism is based on a theory of vocal forms. Starting from the idea that "every sound has a form", he takes the unity of the sound and the degree of "lip-rounding" as a fundamental solution in his argument, and makes in-depth discussion of various vocalist methods of pronouncing words and singing melody. This is the primary focus of his vocalist methodology. Xu's vocalism on the pronouncing of the words is composed of the vocalization of the beginning, mid turn, and ending of a word. He points out that the key to the vocalism of pronouncing the words is five forms of sounds and four pronunciations. According to Xu, the vocalization of the beginning of a word stresses the accurate position and shape of lips, the vocalization of the mid turn stresses the continuity of the previous position and shape, and the vocalization of the ending stresses the clear and accurate rhyme.

Key Words: Xu Dachun; *kunqu* composing; vocalism

永昆曲牌与明清曲谱

——以《琵琶记·吃糠》为例

■ 王志毅

内容摘要: 据文献记载,温州在明代就已经与昆山曲家有过联系,至少在清代已有昆腔戏班演出。虽然,永昆有史以来无任何曲谱流传,但不能否认永昆与明清昆腔之间的渊源。永昆在声腔方面,因受地方文化生态的影响,有其自身的特色,但始终不能割舍与曲牌体戏曲的历史传统。昆腔系统的剧种都有其“母核”般的同一性,有深厚的历史积淀。永昆作为中国昆腔的一个分支剧种,与其他昆剧同属南曲系统,其间有太多的亲缘关系。明清是昆腔发展的重要时期,永昆所用剧目、曲牌与宫调与明清曲谱一脉相传,这种同一性将是永昆曲牌考源的重要依据。

关键词: 曲谱 曲牌 永昆 明清

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)03-0074-09

Title: The *Qupai* of Yongkun Area and the Music Scores in the Ming and the Qing Dynasties

Author: Wang Zhiyi

Abstract: According to historical records, Wenzhou area was related to the Kunshan composers during the Ming Dynasty and with the *kun* troupes on stage in Wenzhou during the Qing Dynasty. Though *yongkun* (*kunqu* in Wenzhou) has left no music scores, the relation between *yongkun* and the *kun* operas in the Ming and the Qing Dynasties is undeniable. The operas of *yongkun* were influenced by the local culture and flavored with the local characteristics. However, *yongkun* has always been linked to the tradition of the *qupai* (tune) system of Chinese opera. All branches of *kun* operas share similarities like “parent nucleus” and have a long tradition behind them. As a branch of Chinese *kun* opera, *yongkun*, as other *kun* branches, belongs to the southern *qu* system, within which there are complicated “genetic” relations. The Ming and the Qing Dynasties were important periods for the development of the *kun* opera, proved by *Yongkun* sharing the repertoire, *qupai* and *gongdiao* (musical modes) of music scores of the time. This similarity is a foundation for the study of the origin of the *qupai* of *yongkun*.

Key Words: musical scores; *qupai*; *yongkun* area; the Ming and the Qing Dynasties

❁ 八木泽元与他的中国戏曲研究 ❁

■ 刘蕊

内容摘要: 八木泽元是日本现代著名的中国戏曲研究者。他的博士论文《明代剧作家研究》(1959), 以内阁文库所藏明人文集为中心收集材料, 较为全面地考述了八位明代重要剧作家的生平, 在明代剧作家研究方面, 开风气之先, 并以此确立他在中国戏曲史研究领域的地位, 为中国学者所熟知。此外, 八木泽元所著单篇文章在其逝后集结为论文集《霞城之春》, 尚未引起中国学者关注。是集汇总了前书之外的与中国文学相关的研究成果, 披露新发现的戏曲文献, 考述作家生平, 亦颇多创获。如书中《明代藩王剧作家朱宪燏》一文, 即更正前人著录之误, 值得关注。

关键词: 八木泽元 明代剧作家研究 霞城之春 朱宪燏

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)03-0083-08

Title: Yagisawa and His Research on Chinese Opera

Author: Liu Rui

Abstract: Yagisawa is a renowned Japanese researcher studying Chinese opera. His doctoral thesis *A Study of the Playwrights of the Ming Dynasty* (1959) was based on a collection of materials from the Ming-Dynasty anthologies in the Naikaku Bunko of Japan. It studies the lives of eight prominent playwrights in the Ming Dynasty, and was the first to study the Ming-Dynasty playwrights. Having led the academic trend, Yagisawa is well known in China as holding an important position in the studies of the history of Chinese opera. He published a posthumous anthology *The Spring of Xiacheng* which contains his other theses on Chinese literature. The anthology has not yet caught the attention of Chinese scholars, though there are many original ideas in it. It shares some newly discovered materials of Chinese opera, and makes research into the lives of many playwrights. “*Zhu Xianjie, the Seigneur Playwright of the Ming Dynasty*”, for example, is important as it corrects some mistakes in former records.

Key Words: Yagisawa; *A Study of the Playwrights of the Ming Dynasty*; *The Spring of Xiacheng*; Zhu Xianjie

❁ 论青木正儿《中国近世戏曲史》的域外语境特色 ❁

■ 曹 莉

内容摘要: 青木正儿的《中国近世戏曲史》一直受到较高评价。值得注意的是,作为域外汉学研究成果,青木在地理环境论影响下采用南北框架史述模式;在西方戏剧观念影响下重视情节结构、关注剧场结构方面的研究,是受近代日本学术潮流的影响,充分体现了近代日本文化语境特色。充分了解这一点,对青木正儿中国戏曲研究的整体认识和评价有着重要意义。

关键词: 青木正儿 戏曲史 南北框架 情节结构 剧场结构

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)03-0091-10

Title: The Western and Japanese Context of Aoki Masaru's *A History of Modern Chinese Opera*

Author: Cao Li

Abstract: Aoki Masaru's *A History of Modern Chinese Opera* has been very highly evaluated. It should be noted, however, that as a Sinology researcher, Aoki Masaru's North-South Framework research mode was influenced by western theories of "geographical environment determinism" and his emphasis on opera structure and theatre studies demonstrates western perceptions of drama. With these western influences, his study is also affected by the academic trend in Modern Japan and fully embodies the characteristics of a modern Japanese culture context. Understanding this point is crucial for us to be able to comprehend and evaluate Aoki Masaru's study of Chinese drama.

Key Words: Aoki Masaru; history of traditional Chinese opera; North-South Framework; opera structure; theatre structure

❁ 朝鲜时代的《西厢记》接受与批评 ❁

■ 赵春宁

内容摘要: 传入朝鲜的中国戏曲文献中,《西厢记》是版本、译本及评论最多的一种,影响力非一般戏曲可比。文本阅读是朝鲜接受《西厢记》的唯一途径。文人士大夫嗜读《西厢记》,为之痴迷、魂销之余,还对其进行赏评,金圣叹“奇书”“妙文”“才子书”的评判,得到了朝鲜文人的广泛认同。与此同时,深受程朱理学影响的朝鲜文人士大夫对“诲淫”的《西厢记》,包括对金圣叹及其评点进行批评、诋毁。此外,朝鲜文人还对《西厢记》的作者和结尾问题进行了讨论。这些问题与中国的《西厢记》接受与批评既存在着一致性,又有着明显的差异性。

关键词: 朝鲜时代 西厢记 接受 批评

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)03-0101-11

Title: The Reception and Criticism of *The Romance of the Western Chamber* in Korean History

Author: Zhao Chunqing

Abstract: Among all the Chinese operas introduced in Korea, *The Romance of the Western Chamber* is by far the most influential, with the most versions and translations, and most frequently reviewed by Korean scholars. The availability of *The Romance of the Western Chamber* was limited to the text its self, the literati have become addicted to reading and critiquing. A critique by Jin Shengtian takes *The Romance of the Western Chamber* to be a “miracle”, a “masterpiece” and a “book of talent” and this opinion has been widely acknowledged throughout Korea. *The Romance of the Western Chamber* and the criticism by Jin Shengtian have been enshrined for their great impact on Korean literature and criticism. On the other hand, Korean scholars influenced by the Neo-Confucian philosophies of Cheng (Cheng Hao, Cheng Yi) and Zhu (Zhu Xi) criticized and attacked the so-called “obscenity” of *The Romance of the Western Chamber* as well as Jin Shengtian for his commentaries. There were also controversies among Korean scholars about the playwright and the ending of *The Romance of the Western Chamber*. Between the reception and criticism of this play in Korea, there can be seen many parallels and differences to the response in China.

Key Words: Korean history; *The Romance of the Western Chamber*; acceptance; criticism

❁ 民国年间上海京剧唱片概论 ❁

■ 赵炳翔

内容摘要: 19世纪末,留声机与唱片传入我国。20世纪初,西方唱片公司主动开拓中国市场,英国留声机、胜利、百代等著名唱片公司纷纷来华录音,并成立跨国公司,以实现产业“本土化”,从而谋求丰厚的商业利益。上海由于特殊的地理和人文环境,迅速成为了中国唱片业的发源地,并在民国时期形成了较为成熟的唱片产业链。京剧艺术在唱片业的发展和推动下,取得了长足的进步,达到了空前的繁荣。主要体现在以下几个方面:艺术传播更加广泛,演唱水准明显提高,流派唱腔得以传承。目前,民国年间的京剧老唱片作为一笔弥足珍贵的财富,亟待保护、整理、采录与开发。

关键词: 民国 上海 京剧 唱片 研究

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)03-0112-12

Title: A Study of Peking-Opera Phonorecords in Shanghai in the Republic of China

Author: Zhao Bingxiang

Abstract: The Gramophone and phonorecord were introduced into Shanghai by the end of the 19th Century. During the early 20th Century, some western audio companies used active strategies to develop the Chinese market. Gramophone&Typewriter, Victor, Pathé and many other companies came to China in succession, and developed transnational corporations in order to indigenize their industries and maximize their profit. Because of its special geographical and cultural environments, Shanghai soon became the base for Chinese phonorecords. A mature industry chain of phonorecords had been made in Shanghai during the Republic of China period. The sophistication of the phonorecord industry promoted the development of Peking Opera and led to an unprecedented prosperity of the art, which was reflected in three aspects, namely, wider spread, higher standards of singing, and the passing on of different schools of singing. Today the precious corpus of the phonorecords of the Republic of China period call for better preservation, categorizing, collection, and utilization.

Key Words: the Republic of China; Shanghai; Peking opera; phonorecord; research

早期杭剧沪上演出史考察

——以《申报》与《大世界报》为据

■ 陈 漪

内容摘要: 杭剧作为杭州土生土长的地方戏曲,曲折绵延至今已有近百年历史。本文以《申报》和《大世界报》为依据,在民国上海戏剧文化生态大背景下,考察20世纪20—40年代杭剧在上海演出的历史,力图勾勒出早期杭剧沪上演出的历史原貌,厘清杭剧发展脉络,明确杭剧艺术价值,为非物质文化遗产——杭剧的传承与保护提供支持。

关键词: 杭剧 上海 演出史 申报 大世界报

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)03-0124-08

Title: A History of the Early Hangzhou Opera Performances in Shanghai: Observations Based on *The Shun Pao* and *The Great World News*

Author: Chen Yi

Abstract: Hangzhou Opera is a local opera with a history of nearly a hundred years. Based on the reports in *The Shun Pao* (Shen News) and *The Great World News*, this paper discusses the history and performances of Hangzhou Opera in Shanghai between the 1920s and the 1940s, against the background of theatrical ecology in Shanghai in the Republic of China. The paper presents the history of the early performances of Hangzhou Opera in Shanghai, traces its development, and appreciates its value, in order to support the inheritance and preservation of Hangzhou Opera as a non-material cultural heritage.

Key Words: Hangzhou Opera; Shanghai; the history of performance; *The Shun Pao*; *The Great World News*

在碰撞与交汇中提升

——2015 国际艺术管理(上海)论坛暨全国艺术学学会 艺术管理专业委员会第四届年会理论述评

■ 黄昌勇 田川流

内容摘要: 跨文化语境是当代社会文化的一个重要现象,也是人们对当代文化的一种认知。研究跨文化语境下的艺术管理,意在推动国家、民族、地域之间艺术管理理念的相互理解与衔接,建立既相互交融又保持各自特色的基础;艺术管理学既拥有与一些相近学科类同的研究方法,又需要形成自身独具的方法,定性与定量研究均是艺术管理学研究的重要方法;应强化艺术管理学科的学理性研究,重视该学科的交叉性、互融性、多层次性、跨学科性等特点;应积极应对艺术管理的当代命题,不仅重视宏观层面的各种问题,更要重视微观层面诸多问题的研讨。

关键词: 艺术管理 跨文化语境 研究方法

中图分类号: J80 **文献标识码:** A **文章编号:** 0257-943X(2016)03-0132-05

Title: Collision, Confluence and Advance: A Review of the 2015 International Art Management (Shanghai) Forum and the 4th Annual Meeting of the Committee of Art Management, CAFA

Author: Huang Changyong and Tian Chuanliu

Abstract: Intercultural context is an important phenomenon of contemporary society and culture, and has become a way of recognizing contemporary culture. The study of art management with an intercultural context is to promote mutual understanding and to build links between the notions of art management from various states, nations and areas to provide a basis for the interrelated but unique notions. The study of art management shares some methodologies with the related subjects, but needs to have its own methodology. Qualitative study and quantitative study both have become important methods in the field of art management. There has become a need to emphasize the theoretical study of art management, and measure interrelation and mutuality between art management and other subjects, as well as the multi-layer and cross-disciplinary characteristics of this academic field. We need to respond actively to the contemporary topics in art management, and pay attention to the discussion of not only macro-problems but micro-problems as well.

Key Words: art management; intercultural context; methodology